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Box I, 97. E

Department of Practical Art.

97. E. Box 000² OFFICES: MARLBOROUGH HOUSE, LONDON.

ELEMENTARY DRAWING SCHOOLS.

- I. Addresses delivered by the Superintendents on the necessity of acquiring a power of drawing form.
- II. The mode of proceeding for establishing Classes or Schools for Elementary Instruction in Art.
- III. The duties of the Masters, with a List of the Articles and Examples requisite for teaching in First and Distinct Elementary Drawing Schools.



LONDON:

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NATIONAL

DEPARTMENT OF PRACTICAL ART.

Under the authority of the Board of Trade.

THE School of Design was established in 1837, upon the recommendation of the Select Committee of the House of Commons appointed in 1835 to "inquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the people (especially the manufacturing population) of the country." This Committee recommended the formation of an institution, where "not theoretical instruction only, but the direct practical application of the Arts to Manufactures ought to be deemed an essential element." A School was accordingly established in the Metropolis, and hitherto the whole business of the Metropolitan School has been carried on at Somerset House, where its development was much contracted for want of room; but for the present, as a temporary arrangement, to meet the growing wants of the public for education in Art applied to Industry, accommodation has been afforded by the gracious permission of Her Majesty the Queen, for THE OFFICES, THE MUSEUMS, THE LECTURE-ROOM, AND SOME OF THE CLASS-ROOMS OF THE DEPARTMENT, at Marlborough House, Pall Mall, London.

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ADDRESSES

AT THE

OPENING OF AN ELEMENTARY DRAWING SCHOOL AT WESTMINSTER,

*Presided over by the Right Hon. J. W. HENLEY, President of the
Board of Trade, &c., on 2d June 1852.*

*Address by HENRY COLE, C.B., the Superintendent of
General Management.*

FOURTEEN years have passed since it was admitted to be public policy that the Government should undertake to establish schools to afford instruction in the principles of Art, with the view of improving and beautifying the objects of every-day use, such as the paper hangings which decorate the nakedness of walls, the carpets and curtains which give warmth and colour to our rooms, the draperies which cover our persons, the utensils in metal and earth and glass which administer to our daily wants, comforts, and civilized habits. A Central School of Design was constituted in 1837, the express purpose of which was to provide for the architect, the upholsterer, the weaver, the printer, the potter, and all manufacturers, artisans better educated to originate and execute their respective wares, and to invest them with greater symmetry of form, with increased harmony of colour, and with greater fitness of decoration; to render manufactures not less useful by ornamenting them, but more beautiful, and therefore more useful. The establishment of the Central School at Somerset House has been followed by the organization of 21 other schools, located in all parts of the United Kingdom.

2. At the origin of these schools it seems to have been assumed as sufficient, that it was only necessary to decree to have a School of Design in any locality, and to find the funds and educational apparatus requisite for its foundation, and that a School of Design would become then and there established, and its fruits be manifested at once in the improvement of manufactures; but the experience of 14 years, not with any one but with all the 21 schools, has shown that the looked-for result was not to be produced by these means only. Experience in every one of the 21 schools has proved that students did not exist sufficiently qualified by previous Art-education to enter them, but had to be trained, not merely to be able to understand and practise the principles of design, but to learn the very elements of drawing. Indeed, *principles* of design were hardly admitted to exist. Manufacturers were therefore slow to recognize them, and were not prepared to value any results from the schools; besides being necessarily under the thralldom of fashionable caprice, or, in other words, bound to obey the ignorance of the public, they could only look to the demand of the markets. And, lastly, the public have known little of the teaching of the schools; have been rather discouraged from attending them by mistaken rules, which attempted to limit their uses to

Objects of
Schools of
Design.

Why the
progress of
Schools of
Design has
been slow.

artizans only; and although the public were the ultimate and absolute judges of the results of the schools, they have been allowed to remain uneducated in art and uninformed of the existence of principles of art which might assist in judging such results correctly.

Schools of Design obliged to start as Drawing Schools.

3. Thus it has followed, that instead of being Schools of Design for teaching the principles and practice of applied art, the schools, by the irresistible force of circumstances, have been compelled to begin with being "mere drawing schools," as they have been often officially and candidly reported to be. They have been obliged to be mere drawing schools in their beginning, or they must have closed their doors. Instead of teaching the end, they have been, and still are, under the obligation of teaching little else than the mere A B C of art.

Necessity of elementary art-instruction before improved design can be produced.

4. It has taken a long period of 14 years to arrive at the conviction that in order to educate a competent designer, you cannot avoid the obligation of first teaching the very elements of art—a power of drawing;—such being the low state of art-education in this country. In fact, to obtain a competent designer, care must first be taken to ascertain that the student really can draw even simple forms. This is a truth now generally acknowledged, and no longer a proposition but an axiom; we now believe that it is idle and premature to talk to a student on the principles of design, who is unable to demonstrate to you by drawing that he can see a form correctly. Until he can give evidence that his eyes are able to see forms, lights, and shadows, and are sensible of the harmonies and discords of colour, and that his hand has been tutored to follow his perceptions, it must not be taken for granted that he can understand principles of design.

Ignorance of the public.

5. Another conviction which the progress of these schools has almost established—I say almost, for, although it is a truth perceived by a few, it is not quite yet a settled conviction with the public at large—is, that when you have taught the designer, his works will be of very little use indeed, if not absolutely useless, and his labour discouraging to him, unless those who are to use his works and judge of them really possess the knowledge and ability requisite to enable them to do so. If the public are insensible to the merits of his works, be they ever so great, what mockery is it to be training a band of designers, misdirecting their labours, and sacrificing their hopes! If the consumer of manufactures, who has to pay for them, and has, therefore, the absolute right of choice, is left without a knowledge of good and bad, and always pretty sure, in his ignorance, to select the bad,—what folly is it to affect to help the manufacturer to produce a good article which no one will buy, and which must therefore remain in his warehouse a dead loss to him! There are many retail salesmen who relate the thralldom they feel in the necessity of pandering to the low uneducated taste of the majority of their customers. If their shops contained only objects of correct taste the proprietors would soon find their names in the Gazette.

Education of the public of prior importance to the education of a special class.

6. My own conviction is, that if it were necessary to choose between two courses for fostering the production of improved design in manufactures, the education of the public at large or of a special class of artizans, the end would be more readily secured by teaching the public aright, and convincing it of its ignorance, than by educating the artizan only. If you leave the public ignorant, the educated artizan will not be employed; but if you lead the public to feel the want of beauty and propriety,—to be sensible of their presence and impatient at their absence,—to distinguish between symmetry of form and disproportion,—to demand from art, at least, the aspiration after the perfection of Nature and the recognition of Nature's eternal fitness and simplicity, I am sure the public will soon demand good designs in manufactures, and be willing to pay for them; and I feel morally certain that the instincts of traders will teach them to

find the means of supplying such demands, and of causing their artizans to acquire the power of administering to them.

7. It is the conviction, on the one hand, that you must prepare students by affording them the means of obtaining a sound elementary education before you admit them to Schools of Design, and on the other that you must use every means to remove the ignorance of the general public, and induce them to appreciate and judge wisely of the results of the teaching of the schools, that has led the Government broadly and unhesitatingly now to recognize, for the first time, the want of elementary instruction in art for all classes, and to assist the public in obtaining it. And the meeting held in this building to-day, presided over by the Chief of the Board of Trade, to inaugurate the first Elementary Drawing School, as the beginning of a systematic effort to afford such education to all classes, may be viewed as a token of the sincerity of the Government in this object.

Elementary instruction for all classes;

8. Hitherto elementary instruction in art has been given only at Schools of Design, which, being separate institutions, have been formed necessarily at great expense. The average total cost of a School of Design has usually been about 800*l.* a year to the public, a cost obviously so great that a limited number of places only could have them. But if the principle be recognized that art-education ought to be general, and that as soon as possible a rule be made that no one should be admitted to a School of Design or Practical Art who has not received proper elementary instruction; then, instead of having a few schools in a few places, we may hope to see many schools or classes for teaching art of an elementary kind; not separate institutions, but connected with mechanics institutes, with our public schools, and other educational institutions.

to be afforded in special elementary schools, and in public schools of all kinds.

9. Wherever a desire is expressed to have the assistance of the Government in forming such classes in any kind of schools already existing, such assistance will be cordially afforded, so far as the means permit, which Parliament places at the disposal of the Board of Trade for this purpose.

10. Towards aiding the establishment of Elementary Schools, or Classes for drawing and modelling, in the advantages of which all classes of the community should share, the Board of Trade has already announced its willingness, on its part,—

Nature of aid given by Board of Trade.

1. To appoint a competent master, and to guarantee the payment to him of a certain income for a fixed period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.
2. To provide suitable ornamental drawing copies, models, coloured examples, and books, and contribute half the prime cost towards the purchase of them.
3. To furnish samples of drawing materials, such as black-boards, drawing-boards, paper, slates, chalk, pencils, &c.; and to give such information as will enable the managers and scholars to obtain those materials the readiest way.

On the part of the public the following are the conditions:—

1. A committee of management must be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, who must engage to provide, keep clean, warm, and light a suitable room, at their own liability, and to give the names of not less than 20 male or female scholars, who will attend the school, if opened, for a period of not less than three months, at a payment of not less than 6*d.* per week each scholar.
2. Such committee must be prepared to return any examples, &c. lent to them; to collect and account for the fees from the students; conduct and manage the school; provide for stated and periodical

visits of inspection by the members of the committee; be responsible for the attendance of the master; contribute some portion at least of the fees received towards his salary; dismiss him for incompetency or misconduct; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October.*

Art-education should be made self-supporting.

11. Every effort should be made to render these schools as far as possible self-supporting, to divest them of any kind of charitable aspect, to attract all classes to use them for their merits only, and to pay for them; and there can be no doubt, if all are led to feel their value and to share in their advantages, this instruction may be made self-supporting. The highest point of ambition in the management should be, to become able to decline any pecuniary assistance from the Government.

Rates of fees proportioned to means of paying.

12. The payment proposed for learning drawing appears very low, having too much, I fear, the look of a charitable donation: it is at the rate of 14d. per lesson of two hours, with the use of the best examples: no one, I think, can be deterred from attending by the cost; and it may be hoped that the evening classes in the proposed school will be frequented by the numerous artizans of the neighbourhood:—that every carpenter who has to cut straight lines, every smith who has to forge them, and every bricklayer who has to lay them, will attend this school at their leisure hours in the evening, to acquire a power of seeing accurately by means of drawing accurately, and that they will also send their children, both boys and girls;—for to see correctly and to draw correctly are quite as useful to one sex as to the other. In the morning it may be hoped that the upper and middle classes will learn to attend; that the professional man and the tradesman will feel their children disgraced to remain in ignorance, and that artizans should be the only persons educated in art. If arrangements for the upper and middle classes are made, it would of course be at a rate of charge more closely proportioned to the value of the education and their means of paying, and so enable those who can less afford it to enjoy the advantages of these drawing classes.

Drawing a necessary branch of education for all classes.

13. A power of drawing is too commonly regarded as a luxury and superfluity in education; permissible to girls, who ultimately become women better educated and more refined than men, but unnecessary for boys, who become men intensely skilled in the anatomical points of a horse, but not of their own frame, and are unable to draw even straight lines. Drawing is regarded as “an extra” in school bills, which parents rather avoid than encourage. The same sort of mistake used once to be made with writing.

14. It should be felt to be a disgrace to every one who affects to be well educated if he cannot draw straight lines, and make at least simple geometrical forms. Those who cannot do so have no right to expect you to believe that they can even see correctly; yet such is the anomalous state of matters on this point, that persons who are unable to use a pencil will affect raptures at paintings, and will criticise art, and announce canons of taste with absolute dogmatism. A modern writer observes, “Ask a connoisseur who has scamped over all Europe the shape of the leaf of an elm, and the chances are ninety to one that he cannot tell you; and yet he will be voluble of criticism on every painted landscape from Dresden to Madrid, and pretend to tell you whether they are like nature or not. Ask an enthusiastic chatterer in the Sistine Chapel how many ribs he has, and you get no answer; but it is odds that you do not get out of the door without his informing you that he considers such and such a figure badly drawn.”

* For the mode of proceeding in establishing a school see page 13.

15. It is rather the province of my colleague than myself to speak of the doctrinal part of art-education; but I must request his leave to say a few words on the ease of learning Elementary Drawing, which, in its earliest stage, should be of a geometric character, and on the universal use of the power, when acquired. Drawing easy to be learnt.

16. Geometrical drawing is an easier acquirement than writing. A child will sooner learn to make the outline of a square or an oblong accurately than the capital letter *A* of the usual Italian hand; and most children, before they acquire the power of writing, have passed through a stage of self-instruction in drawing simple forms rudely, and have acquired a power which would have been readily expanded, had it been at all cultivated. Drawing is a power of expressing *things* accurately. Writing is the power of expressing only *ideas*; and in daily life it constantly happens that it is far more valuable to have the *thing* itself denoted correctly by actual form than the vague expression of it by words. All material objects may be more accurately expressed by simple forms than by any number of words. Make the comparison between the verbal description and the outline drawing of a hat, or a basket, or a cabinet, or the front of a house. At the present time we all admit that writing is necessary to be taught to every one, and is serviceable in all relations of life, but it may be shown easily that the power of representing forms by drawing is frequently quite, if not more, needful. And it is equally useful to all classes of the community: to him who orders a house to be built and pays for it, to him who superintends its building, and to him who actually saws and joins the timber or lays the masonry. All would perform their respective parts with greater power and wisdom, and with greater saving of labour, if they all knew what straight lines were, and possessed the power of making them. But how rare is the possession of this simple power! How many landlords in the country are able to draw a plan of the ground which their houses occupy, or to draw the shape of a cupboard they wish to order from the carpenter! How many manufacturers there are who direct the labour of thousands of persons in producing ornamental works, and realize thousands of pounds from them, but are unable to draw correctly the form of one of their simplest patterns! A Outline drawing easier than writing.

17. Still we have had Schools of Design working for 14 years to improve manufactures. If the schools have not fulfilled every expectation, is disappointment unnatural when producers and consumers alike remain in ignorance?—I hope I have succeeded in showing that the establishment of the present school and other Elementary Drawing Schools for the benefit of all classes is both a logical and an imperative step towards making Schools of Design what they were intended to be. First teach the public to know what good art is, and Schools of Design will soon learn how to provide it; but leave the public ignorant, and Schools of Design must be vain. Elementary Drawing Schools indispensable to the success of schools of Design.

Besides a manufacturing there is also a moral view to be taken of this question. The efforts of all who desire that the people of this country should acquire a power of perceiving and judging forms correctly should be directed in introducing drawing as a necessary part of instruction into every school in the kingdom:—this power will also assist them to obtain increased accuracy in all other ways, and therefore become all the more truthful and sensible of God's wisdom.

Address by RICHARD REDGRAVE, R.A., *the Superintendent of Art.*

Public desire
for art-education.

THE object of the meeting of this day is to found a class to provide elementary instruction in drawing—as a part of general education,—and as introductory to the study of ornamental art,—in order to give to all a knowledge of *form* as a means of expressing their thoughts, and to the improvement of all classes in a perception of what is really excellent in design applied to the things and uses of daily life. Everywhere there is evidence of an awakened desire for art-education on the part of the public; it is manifest in the meeting of this day; in the numerous demands for schools of ornamental art throughout the kingdom; in the extension of galleries of art; of art exhibitions in London and the provinces, public and private; in the support of art unions; in the increase of illustrated works; the sale of prints; and, above all, in the increasing number and extensive sale of illustrated periodicals, and those, not merely of a pictorial, but many of them partaking largely of an ornamental character. All this manifests an increasing desire for information on such subjects, and an enlarged appreciation of the decorative and the beautiful; and to guide this desire aright, both as to the designer and the public, is the office of the new Department of Practical Art.

All interested in
acquiring a
power of
drawing.

I will now endeavour to support what has been advanced by the General Superintendent; first, to show you how much all are interested in obtaining a power of drawing as a new language; and then, as the form and colour of the furniture of our houses, of the utensils we use and the garments we wear, are within the province of design, and, as these are all more or less ornamented, that they should be subjected to just laws and true principles of design, if they are to be in harmony with the educated taste, the want of which is felt and which is growing around us. Among those exhibitions which have before been spoken of as evidencing the growth of a public appreciation of art, there is one which consists of the works of amateur artists. This, I trust, may give us room to hope that hereafter we shall see amateur draughtsmen, as far at least as the power goes of making a comprehensible drawing of work sought to be performed, in which power even the most educated classes are at present singularly deficient.

Drawing is
a new language.

I would therefore direct your attention to the primary object of the class about to be formed, which is, to give the student a power of drawing as a part of general education; and there are one or two points connected with this object which I may be permitted to enlarge upon. The first of these is, that we hereby obtain, so to speak, another language, another intelligible mode of communicating thoughts and explaining things; having, moreover, this advantage over other languages, spoken or written, that it is universal, that it is almost alike intelligible to all the diverse races of mankind, needing no translation, but at once “known and read of all men.” But there is another and an equally great advantage, which is, that whereas words, spoken or written, even in our mother tongue, often convey but a confused and imperfect idea of things, dealing necessarily rather with generalities than with minute specialities, and requiring long and elaborate descriptions where accuracy is required, Drawing supplies us with a power whereby long descriptions and pages of writing are at once superseded, and thus it is a condensed *short-hand* as well as a universal language; a short-hand, moreover, intelligible equally to him that writes and to him that would read it; useful not merely to the scientific man for his diagrams and illustrations, but in the every-day relations of life. By its means the tradesman or the manufacturer instantly understands and comprehends the wants and wishes of the employer, and as readily conveys them to the workman to execute. The

master hereby may instruct his pupil, and greatly aid him in comprehending things, otherwise unintelligible; while the scholar, in his turn, is able to store and treasure facts, where words would fail him, and *language* is found to be almost useless.

Then, again, the course of study necessary to acquire correctness of eye and precision in delineating form, has a further valuable bearing on general education, since it greatly stimulates and improves the perceptive faculties, and induces correctness of general observation, and more clear and definite knowledge of things. The student is not only provided with another medium of explanation, but his *verbal* descriptions even will be clearer than those of one who has not been so trained; for as it is impossible to draw any object correctly without a minute and careful examination of its structure and surface, and its relations to other objects, it must follow that his power of observation and of comparison is strengthened, and becomes more precise, and his perceptions sharpened and rendered more inquisitive; so that facts, often overlooked by others, are brought tangibly before the mind of the scholar exercised in the studies we are about to inaugurate.

Improves the perceptive faculties.

I may perhaps be permitted to glance at another inducement to these studies, in the happiness that is sure to arise, not only from the acquisition of knowledge, but from this very improved and enlightened power of observation, which opens to us pleasurable perceptions of beauty, symmetry, order, and structure, not only in the skilled works of our fellow men, but more especially in those of our great Creator. Such being a few of the advantages which a knowledge of drawing gives to one and all, it is needless to attempt to impress upon you further its value as a part of *General Education*. I say *General Education*, for as we have fortunately arrived at an age of the world when it is thought necessary that all should read and write, I trust, for the reasons I have stated, the time is coming when it will be felt necessary that a knowledge of drawing should, as far as possible, be imparted to every man. And here it may be necessary to remark shortly upon one or two exceptions which have been taken to such studies. Some there are who deny that all are capable of being taught to draw; while, on the other hand, some imagine that by such general teaching the land will be overrun with would-be artists. The fallacy contained in both these exceptions has in some sort a common origin. To begin with the first. If it were declared that all are *equally* apt to receive instruction in drawing, it would be as untrue in this case as it is in any and every other branch of education; but no one doubts that all can be taught to write; that is, that the eye can be taught correctly to perceive, and the hand be made obedient to describe, certain forms. And *drawing* is but the extension of this correct perception and hand-power to other and more complicated forms and relations; in some cases, as in Linear Geometrical Drawing, guided and assisted by instruments, and governed by absolute measurement; in others, an extension of the free-hand practice easily growing out of the power required for writing. And although, as has been said, the relations become more complicated and intricate as we proceed from the imitation of flat examples to draw solid and material forms, the point at which impossibility is theoretically fixed is not to be found, and recedes from us as we advance; and the experience of the teacher tends to demonstrate, that a useful and available amount of power is attainable by all. The truth seems to be, that the fallacy has arisen from substituting the idea of that inventive faculty which constitutes the true artist (and which, although improvable by proper culture, must exist independent of it) for the mere technical means for its expression, as drawing, painting, or modelling. These latter are in themselves, inasmuch as they are imitative, only mechanical, as purely so as reading or writing; and this suggests the error of those who think that education in these elementary studies will produce

Induces the study of Nature.

Objections answered.

Inventive and mechanical power defined.

a host of artists; no more, it may be replied, than the general spread of reading and writing has filled the land with authors, since the inventive mind must in both cases be added to the expressive means. This leads us to the real value of widely-extended instruction; it is to form an audience fitted to understand, in the one case, the true author, whether poet, historian, or dramatist; in the other, the true artist,—the poet, in another tongue,—in the language of beauty and ideality,—the *Ornamentist*, the *Painter*, or the *Sculptor*. To educate such an audience is one of the first duties of the new Department of Practical Art; preliminary even to the duty of educating designers in the principles of true taste; for it were indeed worse than useless to improve design without an instructed public to appreciate it; to call into existence works of chaste and refined excellence and beauty, whilst the public, grovelling in profound ignorance, are unable to appreciate them; loving rather the coarse and tawdry finery which surrounds us on every side and wherever we turn, and which is made marketable from the want of that very education which it is our duty to endeavour to supply, and to which we are here this day to give the first impulse.

Drawing must be acquired as a qualification to enter Schools of Ornamental Art.

Having said thus much on the classes about to be formed, as to the use of the knowledge of drawing which is to be acquired in them as a part of general education, I must now refer to them in connexion with "*Ornamental Art*,"—with those more advanced schools of which they tend to form a part, the Schools of Ornamental Art throughout the country. The object of all such schools is, in the first place, to "afford an opportunity of acquiring a competent knowledge of the fine arts, *as far as the same are connected with manufactures*;" to enable our designers and manufacturers, by the instruction therein obtained in the principles of beauty, and the skill to embody those principles, to add beauty to utility,—to adorn and decorate the useful. With this view the studies, even of the most elementary classes, such as are now about to be opened, have a special direction, and are based on Practical Geometry, and, to a certain extent, on ornamental forms. But while this is necessary from the very nature of the schools, as partly introductory to schools of ornamental art, it is also most satisfactory to find from long experience that even as a means of training the hand and eye to do their duty, this is the best and most speedy method. In Practical Geometry is found the law of all forms, the constructing skeleton of all ornament, and the source of proportion and symmetry; and having laid a foundation in this study, the long flowing lines, the symmetrical curves and balanced quantities of ornament, are excellently fitted to form the hand to freedom and educate the eye; and it may with certainty be said, that one who has passed successfully through the geometrical and free-hand section of these schools will find but little difficulty in mastering the power to delineate any other forms. But here I must impress on the student the necessity of patience and of steady perseverance at the first outset of his labours. Ornamental forms, and what are called the skeleton lines of ornament, those balanced and principal curves which regulate the due distribution of details, and are the constructing or governing forms, are the first examples placed before the students. They require to be patiently and accurately copied until certainty is obtained; and as no secure progress can be made if these are imperfectly understood or insufficiently mastered, all would do well to be diligent in conquering the difficulty at the outset, that their after progress may be easy and satisfactory. As well may the carpenter who cuts his tenon-check awry, or shoulders it out of the square, hope that his framing will be true and "out of winding," as the ornamental draughtsman who neglects or distorts these constructing forms expect that his drawing will be correct, or his ornament perfect. In this class the first elementary difficulties are to be mastered. The student then must be patient to over-

Practical Geometry gives the law of all forms.

The study of graceful curves of ornament gives freedom of hand.

come them here, so that if, in course of time, he seeks to obtain further instruction in the higher schools, he may not be found wanting in those qualities which can alone secure success; and all may be assured that if the time they are detained at elementary studies is or appears to be long, their progress will from this cause be more satisfactory and secure. The examples for study give an appreciation of the beautiful selected for beauty of form, and many of them from the finest specimens of ancient ornament; they contain some of the choicest elements of beauty, such as elegance of line, proportion, and symmetry of parts with variety of detail, added to just and beautiful distribution of quantities; and their study will improve the sense of the beautiful, while they are fitted to give power of hand and correctness of eye.

Finally, I may remind you, that, since learning to draw is acquiring a new language,—a new means of expressing our thoughts, and only a means,—there is a period when the inventive powers, the thoughts themselves, of such as continue to study with a view to becoming ornamentists, are to be called forth, stimulated, and directed; and in the higher schools of ornamental art, as well as in the Museum, the Library, and the Lectures of this Department at Marlborough House, these aids to invention will be found. In the Museum the student will see the best and choicest thoughts of others embodied and carried into actual execution. In the Library, and illustrated works therein, he will find the record and description, in the art language he has learnt, of those works which we are unable otherwise to possess; and he will do well to remember the remark of Sir Joshua Reynolds on this subject:—"Invention," says he, "is one of the great marks of genius; but if we consult experience we shall find, that it is by 'being conversant with the inventions of others we learn to invent, as by 'reading the thoughts of others we learn to think.' Such acquaintance with other men's thoughts the Museum and Library are calculated to supply; and in the Lectures the Student will have explained to him the laws of harmony and combination, which are the grammar of this new language, and the principles which are to guide and direct the ornamentist in the application of his acquired art to the purposes of the manufacture, and the means, the processes, and the powers of the manufacturer; while in the class rooms he will be aided and instructed in applying the knowledge he has acquired, and the thoughts which have been awakened and fostered, into actual practice.

All this, however, requires long and persevering labour. In regard to far higher things we are told, that it is "by a patient continuance in well-doing" we must "seek for glory and honour," and the same course is necessary as regards earthly emulation; and it is one of the great excellences of art, that, nourishing, as it does, the love of beauty, order, and perfection, it is so far the enemy of vice that he who would succeed in it must cultivate his mind, and strive to improve his general intelligence and information, making him at the same time a better workman, a better artist, a better member of society, and a better man.

Examples for study give an appreciation of the beautiful

The end aimed at in these preliminary studies.

Benefits of art-knowledge.

II.

THE MODE OF PROCEEDING
FOR ESTABLISHING CLASSES OR SCHOOLS
FOR ELEMENTARY INSTRUCTION IN ART.

No. 6. (January 1853.)

Establishment of Elementary Classes or Schools for Drawing and Modelling, during the year 1853-4, so far as may be possible within the limits of the Parliamentary Grant.

THE Lords of the Committee of Privy Council for Trade having had under their consideration the Report of the Select Committee of the House of Commons on the School of Design, in which the Committee recommend "the important object of widely diffusing sound elementary instruction throughout the country," hereby give notice that they are willing to assist, so far as the means at their disposal permit, in establishing classes for acquiring elementary instruction in art in connexion with existing public schools and institutions in various localities, with a view of diffusing a knowledge of art among all classes of the public, whether artisans, manufacturers, or consumers, and of preparing students for entering the Schools of Practical Art, heretofore known as Schools of Design.

Schools of Practical Art already exist in the Metropolis: one for males at Somerset House, with an elementary branch at Westminster; one for females at 37, Gower Street, Bedford Square; and one mixed school at Spitalfields; as well as mixed schools throughout the Kingdom, at Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, the Potteries, Sheffield, Stourbridge, Worcester, and York.

Towards aiding the establishment of classes or schools for acquiring elementary instruction in art, in the advantages of which it is desirable that all classes of the community should have the opportunity of sharing, my Lords are willing—

1. To appoint a competent master, and to guarantee the payment to him of a certain income for a limited period, in case the fees to be derived from the instruction of the scholars should not suffice to pay the master's salary.
2. To assist in furnishing suitable drawing copies, models, coloured examples and books at half the prime cost of them.
3. To afford *samples* of drawing materials, such as black boards, drawing-boards, paper, slates, chalk, pencils, &c.; and to give such information as will enable the managers and scholars to obtain those materials the readiest way.

On the following conditions :—

1. That a committee of management be formed, either by corporate or parochial authorities, or persons engaged in schools of any description, or by persons interested in the object, or that a responsible person come forward who must engage to give effect to the following regulations :—

(a.) To give the names of not fewer than *three* public schools for boys and girls in the locality willing to receive at least one lesson per week in drawing, and pay 5*l.* a year towards the expenses.

- (b.) If a separate school, in addition, is required, then the Committee are to provide, keep clean, warm, and light a suitable room, at their own liability; and to give the names of not less than twenty male or female scholars who will attend the school, if opened, for a period of not less than three months, at a payment of not less than 6d. per week each scholar.
2. That such Committee shall be prepared to collect, and account for, the fees paid by the several schools, and from the students in the separate school; conduct and manage the school; provide for stated and periodical visits of inspection by members of the Committee; be responsible for the attendance of the master; contribute, at least, half of the fees received towards his salary; dismiss him for incompetency or misconduct, reporting the same to this Department; engage to follow the course of instruction prescribed, and make an annual report on the proceedings of the school, on or before the 31st of October.
 3. The hours of attendance and the amount of fees to be paid by the scholars to be regulated by the Committee and the General Superintendent of the Department of Practical Art, according to local circumstances.

Communications respecting the establishment of such classes and schools, marked on the address "Elementary Instruction in Art," to be addressed

To the Secretary of the
Department of Practical Art,
Marlborough House, Pall Mall,
London.

The following requisition (of which a printed copy may be obtained by application to the Secretary of the Department of Practical Art, Marlborough House, London), must be filled up. If the printed form is not used, then the requisition should be written out on foolscap paper.

Form of Re-
quisition for
an Element-
ary Draw-
ing School.

Requisition for Establishing Classes for acquiring of Knowledge in Form and Colour in the Public Schools, or for the Establishment of a School of Elementary Art (*as the case may be*) at

To the Secretary of the Department of Practical Art.

We, the undersigned [*Members of the Corporation of* ,
or of the Vestry of , *or connected with the School of* ,
or otherwise, as the case may be], being desirous of having Elementary Instruction in Form and Colour given in the Public Schools at
and of establishing a separate school for that purpose at [*as the case may be*]

in connexion with the Department of Practical Art, hereby request you to move the Lords of the Committee of the Privy Council for Trade to nominate a Master for the purpose, and to assist in providing examples, copies, &c., necessary for the use of such classes and school, for which we are willing to pay half the prime cost.* And in consideration of such assistance, we hereby undertake to form ourselves into a Committee of Management, to see that instruction is given to all the scholars in the public school, and to provide, keep clean, warm, and light a suitable room, at our own liability, for the separate school; to keep the examples for the use of the school, and to preserve the same to the best of our ability; to collect and account for the fees according to such rates as may be agreed upon between ourselves and the General Superintendent of the Department of Practical Art; it being understood that in no case is the fee to be at a less rate than 6d. a week for each scholar attending the separate school; to apply at least half of the fees received in paying the salary of the

* The prime cost to the Department of a full series of examples is estimated at 14*l.* for each separate Public School, and 66*l.* for the Central School. The Department is prepared to furnish the examples at half these amounts, viz., 7*l.* for each Public School, and 33*l.* for the Central School.

Master and the expenses of the school ; to conduct and manage the separate school ; to visit and inspect it at proper intervals ; to be responsible for the proper attendance of the Master, and to dismiss him for incompetency or misconduct ; reporting such dismissal to the Superintendent ; to see that the course of instruction prescribed by their Lordships is properly followed ; and to make an annual report on the proceedings of the school on or before 31st October.

And herewith we append the names of

1.—

2.—

3.—

being Public Schools in

and also the names of twenty persons who are willing to attend the separate school, if established, for a period of not less than three months.

[Here follow the signatures and addresses of the requisitionists.]

[Then follow the names and occupations of the persons who propose to attend the separate school.]

No. 9.

To enable the Board of Trade to consider, with reference to claims from other places, the application dated the day of from for assistance in forming an Elementary Drawing School, it is necessary that replies to the following inquiries be returned to the Secretary of this Department.

Proofs of the desire of the neighbourhood to participate in the Drawing School.

1. What Public Schools, for either sex, already exist in which make any charge whatever for instruction ?—(Underline those Schools where Drawing of any kind is taught.)

2. State the name of every School in the Managers of which would be willing to accept the advantage of instruction from a Drawing Master appointed by the Board of Trade, who should give in that school an hour's lesson publicly, at least once a week, to all the Scholars ; for which instruction those Managers would be willing to pay to such Master a sum of at least 5*l.* a year.

3. Are the Committee of Management of the proposed Drawing School of opinion that they would be able to form a class for teaching Drawing to Students occupying a higher position in society than Artizans ; and who would pay at least one shilling a week ?

4. Are the Committee of Management of opinion that they would be able to obtain subscribers, say of 1*l.* and upwards a year, who might have the privilege of presenting Students to the proposed School, to pay a lower fee than 6*d.* a week for the Artizan Class, and a lower fee than 1*s.* for the General Class ?

5. Would the Committee of Management, after duly encouraging the teaching of the simplest elements of drawing in the local Public Schools, be willing that every Student, under 16 years of age, before admittance to the proposed Drawing School, should be required to possess the ability to draw the letters **A O S** in fair outline*, of the height of twelve inches ?

No. 27.

Official Arrangements for Elementary Schools.

Official arrangements for establishing Local Schools.

The requisition for an Elementary Drawing School at being under the favourable consideration of the Board of Trade, the requisitionists are requested to supply information on the following points of inquiry.

1. The names and addresses of the Chairman, Treasurer, and Secretary of the proposed Committee.

2. The name of the party with whom correspondence from this Department is to be carried on.

* Copies of these letters are published by Messrs. Chapman and Hall, 193, Piccadilly, London.

3. The name of the street in which the proposed School is to be situated.
4. A ground plan of the room or rooms proposed to be used for the School, and a statement of the arrangements proposed for lighting by day and night, ventilation, &c., should be forwarded. (The Art Superintendent will send advice on this subject, if the information supplied is not sufficient.)
5. Whether the School be already provided with suitable desks and drawing boards? if not, it is recommended that those described in the accompanying pamphlet, pages 28-29, be ordered by the Local Committee. If so ordered, when are they likely to be ready?
6. Are the Committee prepared to order the casts, named at page 34 of the pamphlet? if so, the School will be considered as an *advanced* Drawing School, and will be supplied by the Department with the larger number of examples mentioned at page 32.
7. When can the School be opened?
8. Do the Committee agree to pay the Master half the fees, and concur in the conditions of the accompanying form of appointment of the Master?

W. R. DEVERELL, *Secretary*.

No. 28.

Memorandum respecting the choice of Rooms for a Drawing School.

1. It must be ascertained what number of Students are likely to attend, or it must be decided whether any limit is to be set to the numbers. Arrangements for rooms.
2. Whether the greater number of pupils are likely to be Evening or Morning Scholars; i. e., whether the School is to be opened in the morning or evening, or both.
3. The size of the apartment will depend on the number of Students which it is proposed to accommodate. Generally speaking, it will be necessary to allow to each Student a space of two and a half feet square; and hence, by marking off on the floor the space which, consistently with the direction of the light and other considerations, may be occupied by benches, it will not be difficult to ascertain the suitability of a room for the accommodation of the proposed number of Scholars, so far as space is concerned.
4. If the School is to be opened only during the evening, and consequently for the greater part of the year to be lighted by lamps or gas, one of the chief difficulties in the choice of a room, namely, the quality and direction of the daylight, will be in a great measure avoided. If it is to be a Day School, the following rules respecting the light must be attended to:—
 - a. The aspect should, if possible, be northerly or easterly.
 - b. The windows should reach at least to fifteen feet above the floor; and in all cases side windows are preferable to skylights.
 - c. If skylights are unavoidable, the glass should be ground or otherwise rendered partially opaque, to prevent the passage of the direct rays of the sun. The same precaution must be taken if a room has side windows looking towards the south or west.
5. It is desirable that proper provision be made for the good ventilation of the room.
6. It is desirable that the walls of the room should be one colour—an olive green of rather a neutral tint is preferable.
7. A large press should be provided to hold the drawing copies, &c.

W. R. DEVERELL, *Secretary*.

No. 21.

Form for the Appointment of Master to the Drawing School at At the Council Chamber, Whitehall,

the day of 185 .

By the Right Honourable the Lords of the Committee of Privy Council appointed for the consideration of all matters relating to Trade and Foreign Plantations.

Form of ap-
pointment
for Masters.

With the view of affording temporary aid in promoting the establishment of a Drawing School, and Drawing Classes in my Lords are prepared to contribute towards the income of the Master of the proposed School, during the first year of its existence, at the rate of £ a year, certain; and, if the Master's share of the fees to be received for instruction do not, when added to the sum of £ make his whole receipts £ for the year, then my Lords will be prepared to make up the deficiency so that his income shall amount to £ for the first year. After the expiration of the first year, whether any allowance is to be afforded in aid of the Master's income must depend upon the position of the School, and future arrangements with the Local Committee.

In granting this assistance, it must be understood that the Master must teach only from the examples and copies recognized by the Department of Practical Art, and according to the course recommended by my Lords. He must endeavour to render the School useful to *all* classes of the community. He must give instruction in Drawing in any Schools which the Local Committee may select, besides the Drawing School. He is to consider himself subject to the authority of the Local Committee, and their officer: and the continuance of his engagement after the first six months must depend upon the pleasure of the Local Committee. It is understood that the Master is to be entitled to half the fees received from the students, in addition to the salary of .

Upon these terms my Lords are pleased to appoint

to the office of Master of the Drawing School at

his duties and salary are to commence on the

day of

and

(Signed)

Secretary of the Department of Practical Art.

III.

THE DUTIES OF THE MASTERS,

WITH A

LIST OF THE ARTICLES AND EXAMPLES
REQUISITE FOR TEACHING.*First Elementary Instruction.*

Elementary Instruction in Art may be divided into two grades. The com-
mencing or primary classes are established with the view to give instruction in
drawing simply as a language useful in every relation of life, and have reference
rather to a power of expressing FORM by lines than to any ornamental or other
special direction of the studies. At the same time the examples used and the
instruction given are of a character to lay a right foundation for the studies of
distinct Elementary Drawing Schools. In these the teaching, although still of
an elementary character, may have a special tendency to qualify the student for
entering the Government Schools of Practical Art, or any local schools of the
same kind which may hereafter be founded.

Requisites
for teaching
Drawing.

Qualifications and Duties of Masters.

Masters appointed to Elementary Drawing Classes are expected to be
acquainted with the works used in the Department of Practical Art on Geometry
and Perspective; they must have passed successfully through the four first stages
of the instruction given in the schools of Practical Art, as well as a class for
free-hand drawing of the solid forms used in the elementary schools; they must
be acquainted with the simple laws of colour as embodied in the diagram of
colour. Every distinct Elementary Drawing School should be the centre for
instruction in drawing given to other schools for general education in the
neighbourhood. The masters are required to give instruction at stated times,
particularly in the evening, in the rooms of the central school to which they are
appointed, and to attend at least once a week at each of the schools subscribing in
the locality, as contemplated in the paper of questions.

*Furniture and Articles requisite, which must be procured at the Cost of the
Locality.*

The central school of a town or district, as well as the subscribing schools in
connexion with it, will require to be furnished with—

Suitable desks and drawing boards. If they have to be provided, then
they should be of the character recommended in the accompanying plans
and section.

Description of Drawing Desk.

Fig. 1. Front view. Fig. 2. Section endways.

AA, Fig. 1. A, Fig. 2. A wooden rail screwed to iron uprights cc to hold the
examples.

BB, $\frac{5}{8}$ inch rod passing through eyes in the $\frac{5}{8}$ inch iron uprights ccc to
support the examples.

CCC, $\frac{5}{8}$ inch iron uprights screwed to the desk at 1, and punched at the upper
end to receive the iron rod B.

DD, hollow space to hold the students pencils, knives, &c.; EE wooden rail to
stiffen the uprights FFF.

GG, Fig. 1, short fillets, as shown at G, Fig. 2, placed opposite each student, to
retain the board or example more upright if necessary. H, Fig. 2, a fillet
running all along the desk to prevent pencils or crayons rolling off.

Plans of the Desk and Drawing Board recommended for the use of the Drawing Schools in connexion with the Department.

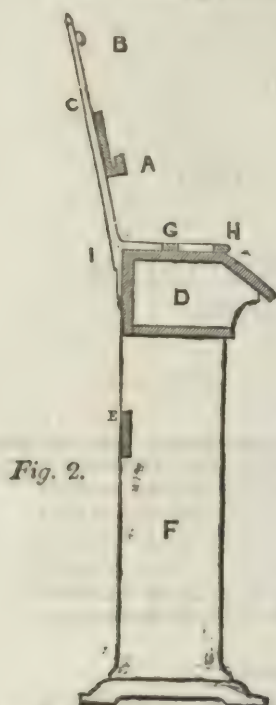


Fig. 2.

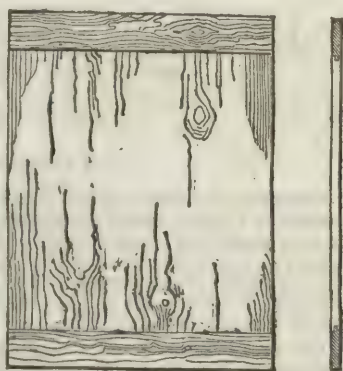
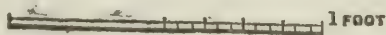


Fig. 3, Drawing board.

(To be fastened to the floor with screws.)

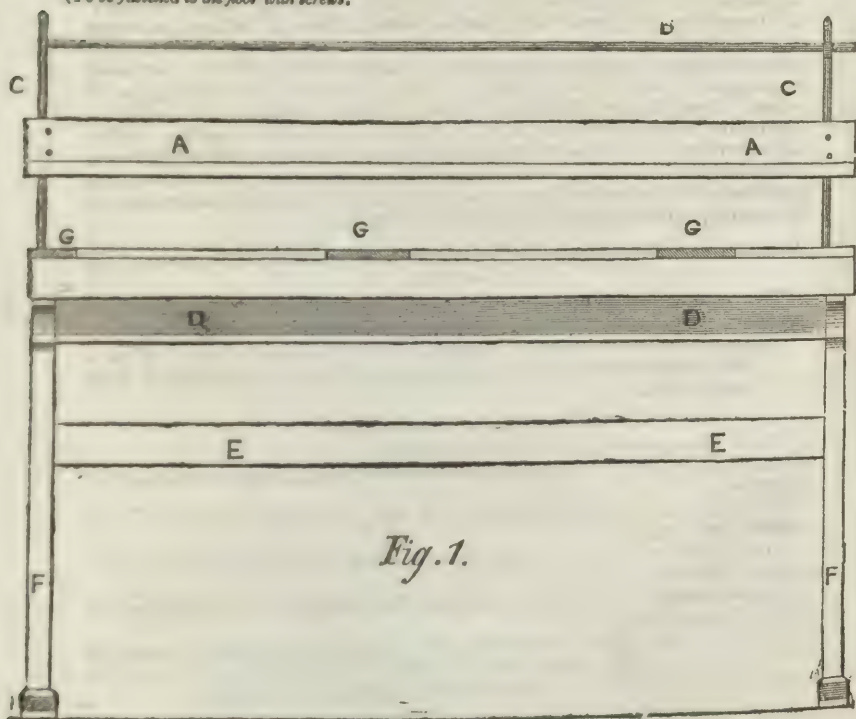
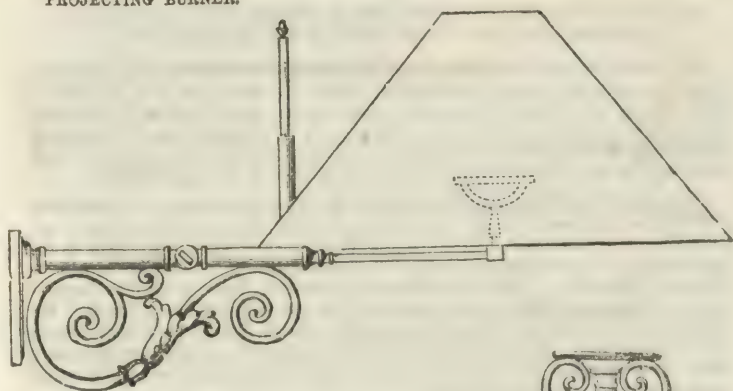


Fig. 1.

Lighting for Schools.

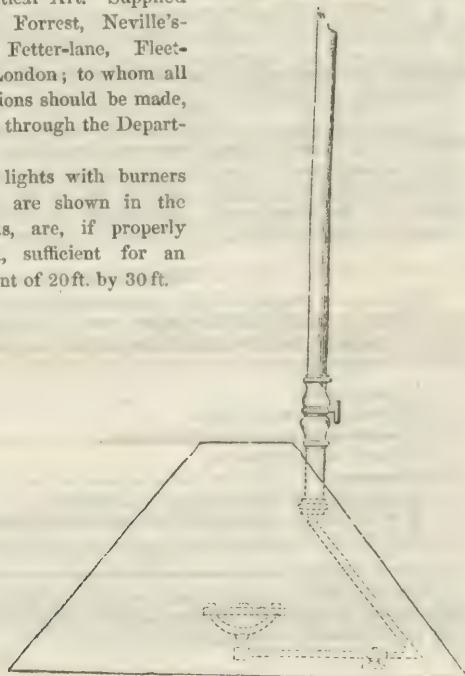
PROJECTING BURNER.



GAS BURNERS AND SHADES,

Both pendant and projecting from the wall recommended for the use of schools in connexion with the Department of Practical Art. Supplied by Mr. Forrest, Neville's-court, Fetter-lane, Fleet-street, London; to whom all applications should be made, and not through the Department.

Two lights with burners such as are shown in the woodcuts, are, if properly disposed, sufficient for an apartment of 20 ft. by 30 ft.



PENDANT BURNER.

LIST of the EXAMPLES, &c., which may be obtained of the Department by National and other Public Schools at half the prime cost.

The Lords of the Committee of Privy Council for Trade having had under their consideration several applications from the managers and masters of National and other Public Schools for grants to be made to them of Drawing Copies, and examples used by the Department of Practical Art, in teaching Elementary Drawing, think it necessary to adopt some general principle which shall regulate the decisions of the Board in reference to such applications.

My Lords already have fully recognized the great importance of Elementary Drawing to all classes of the community, in all relations of life, and have expressed their opinion that the first step to be taken to elevate public taste in the appreciation of correctness of form, is to cause Drawing to become a part of National Education. Their Lordships are therefore desirous that the Department of Practical Art should assist, as far as possible, in promoting the distribution of the means of accomplishing this object; but as the indiscriminate gift of examples to all applicants might lead to abuse, it is necessary to require some guarantee that the examples will be duly appreciated, which the mere request to have them does not imply.

The principle which governs the whole proceedings of the Department, in all its branches, is to afford partial aid; and to encourage, but not supersede, public exertions in promoting Education in Art. Thus the means of study in the Museum of Ornamental Manufactures are afforded, Lectures are given, and Students are enabled to obtain the best instruction in all the Schools by payment of low fees in aid of the expenses; and my Lords consider that the same principle should be observed in the distribution of examples. They have therefore resolved that the Department shall have the power to assist Schools with examples for teaching Drawing upon the condition that the applicants are willing to pay half the prime cost of them. By this means, when a School is willing to subscribe 1*l.*, the Department will furnish examples of the value of 2*l.*, and so on, as far as the Parliamentary Grant will permit.

A list of the examples of Drawing Copies, Models, Casts, and Materials, which the Department will be prepared to furnish on these terms, may be obtained of the Secretary of the Department of Practical Art, Marlborough House, London. It should be distinctly understood, that the privilege of purchase can be obtained only by Public and not Private Schools, and not by individuals.

It is desirable that every Public School should possess ALL the three following collections of examples, &c., if they can be afforded. If this be not possible then it is recommended that they be procured in the order 1, 2, 3; any one of the three collections may be obtained, but *portions of a collection cannot be procured of the Department*. Application for portions should be made to Messrs. Chapman and Hall, 193, Piccadilly, London.

COLLECTION 1,*

Which may be procured of the Department by any public school for twenty-seven shillings, being half the prime cost to the Department. If a further supply is required for the same school, then the full cost to the Department will be charged.

1. A black board.
2. Six brass holders for chalk.
3. Wooden compasses, and white chalk.
4. Slip and two set squares.
5. T. square.
6. A set of each of the letters A O S, mounted.
7. A set of twelve outlines on black and white grounds, mounted.
8. A set of twelve plates of outlines for the black board, mounted.

* Private schools, or individuals, wishing to possess these collections, may obtain them, or any part of them, upon application to Messrs. Chapman and Hall, 193, Piccadilly, London.

9. A large diagram of colour, mounted.
10. A small diagram of colour, mounted.
11. A manual and catechism on colour.
12. Definitions in plane geometry, by Mr. Burchett.
13. Two colour boxes.
14. Two cases of instruments.
15. Catalogue of the articles in the Museum at Marlborough House, with six prospectuses of the Department.
16. Addresses of the Superintendents on elementary drawing.
17. Addresses of the Superintendents on the facilities afforded by the Department for acquiring art-education.
18. Five placards of the principles of decorative art.

COLLECTION 2,*

Which may be procured of the Department by any public school for 4l., being half the prime cost to the Department. If a further supply is required for the same school, then the full cost to the Department will be charged.

1. A stand with a universal joint, to show the solid models, &c.
2. One disc and two wires. One solid cube. One wire cube. One sphere. One cone. One cylinder. One hexagonal prism.
3. The elementary work on Practical Geometry, 12 inches by 17 inches. Diagrams opposite the text.
4. The elementary work on Practical Perspective. 12 inches by 17 inches. Diagrams opposite the text.
5. The drawing book of elementary outlines of ornament, by Mr. Dyce, 75 plates, mounted and "Kalsomined;" i. e. the surface may be washed.
6. A set of the fifteen first plates of the elementary work on Practical Geometry (same as No. 3), mounted and "Kalsomined."
7. A set of twenty-six plates on Practical Perspective, mounted and "Kalsomined."
8. Three specimens of pottery. *Minton's bottle*, No. 508. *Indian Jar* 487. *Celadon Jar*, 489.

COLLECTION 3,*

Which may be procured of the Department by any public school for 2l. 10s. being half the prime cost to the Department. If a further supply is required for the same school, then the full cost to the Department will be charged.

1. One set of outlines of ornament, by Mr. Herman, 12 plates mounted and "Kalsomined,"—i. e. the surface may be washed.
2. One set of outlines of the human figure, by Mr. Herman, 20 plates mounted, &c.
3. Four outlines of Tarsia, from Gruner's ornaments mounted, &c.
4. One set of examples of ornament shaded, 4 plates mounted, &c. :—
Antique scroll.
Greek honeysuckle.
Frieze from Ghiberti gates.
Renaissance rosette.
5. Shaded examples of Biga, or ancient car, from Gruner mounted, &c.
6. Six coloured examples of flowers, mounted and "Kalsomined:"—
Pelargonium.
Petunia.
Nasturtium.
Camellia.
Wall flower.
Althæa frutex.
7. Three selected vases in earthenware (Wedgwoods No. 176, 882, 940).
8. Three selected pateræ.
9. Three selected pieces of ornament in relief.

* Private schools, or individuals, wishing to possess these collections, may obtain them, or any part of them, upon application to Messrs. Chapman and Hall, 193, Piccadilly, London.

10. Three large shells, such as *Dolium chinense*, *Murex colosseus*, *Pecten opercularis*.
11. Three other selected shells, such as the *Haliotis Virginea*, *Cassis Rufa*, *Cassis Glauca*.
12. Three selected stuffed birds, as examples of colour, such as *Crimson Tanager*, *Orange Oriole*, and *Blue Mountain Parroquet with extended wings*.
13. One copy of Redgrave's Report on the "design" of articles exhibited in the Great Exhibition of 1851, half bound.

FOR COLLECTION 4.

Being casts of statues, &c., see Mr. Brucciani's list. They may be procured for 26*l.* 5*s.*

* * * Payments must be made in advance. If the articles are not fetched away, they will be packed at an additional cost, and sent at the risk of the purchaser.

A COLLECTION OF CASTS for use in DRAWING SCHOOLS, recommended
by the Department of Practical Art, and exhibited, by permission, at
Marlborough House, Pall Mall, London.

| No. | Subject, where from, and Date. | Price of each Cast. | |
|---------|--|---------------------|-------|
| | | £ | s. d. |
| | Anatomical Statue, by Houdon | 6 | 6 0 |
| | Statue of Discobolus, original in the Vatican, the Work of Myron | 5 | 5 0 |
| | Statue of Dancing Faun, the original at Florence | 4 | 4 0 |
| | Torso of Venus, from the British Museum | 0 | 10 0 |
| | Bust of Clyte, from the British Museum | 0 | 10 0 |
| | Bust of Diomedes, from the British Museum | 0 | 10 0 |
| | Bust of Young Augustus, from the Capitol | 0 | 7 6 |
| | Statuette of Hercules, from Brit. Museum (Alexandrian period) | 0 | 10 6 |
| | Statuette of Apollo, from the British Museum | 0 | 15 0 |
| | Mask of Moses, by M. Angelo (at Rome) | 0 | 5 0 |
| | Masks of two Daughters of Niobe (period of Scopas) | 0 | 7 0 |
| | Masks of two Children by Fiamingo | 0 | 5 0 |
| | Twelve Casts of Hands, Arms, Legs, and Feet, from the Antique | 1 | 1 0 |
| | and Nature | 0 | 10 0 |
| | Two Horse's Legs, from Nature | 0 | 5 0 |
| | Two Greyhound's Legs, from Nature | 0 | 10 6 |
| | One Lion's Head, from Nature | 0 | 10 6 |
| | One Lioness's Head, from Nature | 0 | 3 6 |
| | One Goat's Head, from Nature | 1 | 1 0 |
| | Three Anatomical Relievi of Horse, Stag, and Panther, by Fraton | 1 | 1 0 |
| 1 | Large Scroll, from the Trajan Forum, the original in the Sala Borgia, Rome | 4 | 4 0 |
| 8 | Large Frieze, from the Trajan Forum | 4 | 4 0 |
| 4 | Large Pilaster, from Villa Medici, at Rome | 4 | 4 0 |
| 23 | Large Florentine Scroll, from Villa Medici, at Rome | 1 | 10 0 |
| 38 | Pilaster, in three pieces, from St. Maria del Popolo, at Rome | 1 | 1 0 |
| | Four Pilasters, from the Tomb of Louis XII., at St. Denis, near Paris | 1 | 0 0 |
| 6 | Long Pilaster, from the door of Madeline Church, Paris | 0 | 18 0 |
| 6 | One other of the same, cut in pieces | 0 | 18 0 |
| 19 | Roman Scroll | 0 | 10 0 |
| | Frieze with Panthers, from Brescia | 0 | 7 6 |
| 7 | One piece of Frieze with Eagle, from the Bronze Gate, by Gheberti, of the Baptistry, Florence, temp. 1402-24 | 0 | 15 0 |
| 9 | One piece of Frieze with Squirrel, from the Bronze Gate, by Gheberti, of the Baptistry, Florence | 0 | 15 0 |
| 8 | One piece of Frieze with Pomegranates, from the Bronze Gate, by Gheberti, of the Baptistry, Florence | 0 | 15 0 |
| 8 | One piece of the same, cut in pieces | 0 | 15 0 |
| 60 | One Gothic Patera, from a Cornice in the late St. Stephen's Chapel, Westminster | 0 | 5 0 |
| 61 | One Gothic Patera, different, from a Cornice in the late St. Stephen's Chapel, Westminster | 0 | 5 0 |
| 134 | One Gothic Finial, from Lincoln Cathedral | 0 | 3 6 |
| 16 | One early English Capital, from the Temple Church | 0 | 7 6 |
| 123 | One Leaf, from the Chapel of St. Eustache, Paris | 0 | 5 0 |
| | One Leaf, from the Temple of Jupiter | 0 | 7 6 |
| 59 | One Griffin | 0 | 7 6 |
| | Four pieces of enriched Mouldings | 1 | 0 0 |
| | Two Patera, from the Capitol | 0 | 10 0 |
| | Three different Patera | 0 | 8 6 |
| 86 & 89 | Two Greek Style, different | 0 | 10 0 |
| | One Patera, from Brescia | 0 | 3 6 |
| | One Slab, from the Parthenon | 1 | 1 0 |
| | One Panel, Dancing Girl with Wreath | 1 | 1 0 |
| | | £52 | 8 0 |

Each Cast may be purchased separately; but if the whole Collection is bought at one Purchase, a Discount of 5 per Cent. will be allowed for Cash.

D. BRUCCIANI, Formatore,
5, Little Russell Street, Covent Garden.

Distinct Elementary Drawing Schools.

Tendency of these classes to provide students qualified to enter the Government Schools of Practical Art. Beyond instruction in Form—as a language useful to all in the daily business of life—which is given in the first elementary classes, the masters in distinct Elementary Schools are required to direct the studies of the students as they advance in power, with a view to their entering the Government Schools of Practical Art, established to improve the taste of the public generally, and to impart to the artisan or mechanic such an appreciation of what is really beautiful in design in the manufactures on which he may be employed as shall enable him successfully to execute the works of the designer.

Qualifications and Duties of Teachers.

Masters appointed to conduct distinct elementary schools are required to possess a certificate of having passed successfully through a course of Geometry and Perspective, through the six first stages and stages 10 and 12 of the Government Schools of Practical Art, and a class for drawing free-hand and colouring the solid forms supplied to elementary schools, and of possessing a knowledge of the simple laws of colour.

NOTICE.

The first step to be observed in order to obtain the appointment of a Master from the Department of Practical Art, is to give the names of *three* public schools in the district, which are willing to procure the necessary examples for teaching by paying half the prime cost of them. This entails an expense to the school of about 7*l.*, or less, according to its means.

51. What sum can be afforded should be stated, and each school must also pay a year for instruction, to be given once a week to the *whole school*, both boys and girls.

The next step, if deemed necessary, is to find a room, with firing, lighting, &c., for a central school where *all* classes may receive instruction in the afternoon and evening, as indicated in the form of requisition.

MATERIALS FOR DRAWING.

The following Materials may be seen and purchased at the Incorporated National Society's Depository, Sanctuary, Westminster.

| | s. | d. |
|---|-----------|------|
| Folded Crayon paper, variety of tints - - - - - | per quire | 2 8 |
| Imperial Machine Paper - - - - - | ditto | 6 8 |
| White Chalk - - - - - | per gross | 2 4 |
| Red and Black ditto, in reeds - - - - - | per dozen | 1 4 |
| Coloured Chalks, in boxes containing 12 - - - - - | per box | 1 0 |
| Conte's Crayons, Nos. 1, 2, and 3 - - - - - | per gross | 4 8 |
| Academy ditto, in boxes containing one dozen - - - - - | each | 0 4 |
| Charcoal - - - - - | per gross | 2 6 |
| Common Pencils - - - - - | per dozen | 0 6 |
| Ditto - - - - - | ditto | 0 8 |
| Commercial Pencils - - - - - | ditto | 0 10 |
| Ditto - - - - - | ditto | 1 4 |
| Adair's Designer's Pencils - - - - - | ditto | 1 0 |
| Rowney's Imperial Drawing Pencils, lettered - - - - - | ditto | 2 0 |
| Brookman and Langdon's Drawing Pencils, do., second quality - - - - - | ditto | 3 0 |
| - - - - - first quality - - - - - | ditto | 5 0 |
| Chalk in Cedar for drawing, white, black, or red - - - - - | ditto | 2 8 |
| Prepared Chalk, white, for writing on Black Board, &c., in Boxes containing one dozen - - - - - | per box | 0 8 |

| | | | |
|---|---|-----------|-------|
| | | | s. d. |
| Ditto, in Boxes containing one gross | - | per box | 2 6 |
| Ditto, for drawing on canvass | - | per gross | 2 0 |
| Brass Chalk Holders, very strong | - | each | 0 4 |
| Black Boards, 24 inches by 30 | - | each | 3 6 |
| 24 inches by 36 | - | each | 5 0 |
| 30 inches by 36, plain | - | each | 5 6 |
| 30 inches by 42, plain | - | each | 6 9 |
| 36 inches by 48, plain | - | each | 9 9 |
| 30 inches by 42, plain, mounted on strong stand | - | each | 16 6 |
| 42 inches by 30, with Grooves for Letters | - | each | 9 0 |

Materials sold by J. W. Parker, West Strand, London.

| | | | |
|--|---|-----------|-----|
| Framed Slates, 20 by 14 | - | per dozen | 4 6 |
| Drawing Paper, best | - | ditto | 0 8 |
| Drawing Paper, second quality | - | | 0 6 |
| Box of Materials, containing Chalk Holder, Leather and Paper Stumps, | - | | |
| Prepared Charcoal, Chamois Leather, and twelve Crayons, sorted | - | | 2 6 |
| Box of Crayons, sorted, black and white | - | | 0 8 |
| Chalk Holder (strong mixed metal) | - | | 0 9 |
| Leather Stumps | - | | 0 6 |
| Paper Stumps | - | | 0 3 |
| Prepared Charcoal for Outlines | - | per dozen | 0 6 |

Drawing Materials sold by Taylor, Walton, and Maberley, 28, Upper Gower Street, and 27, Ivy Lane, Paternoster Row.

| | | | |
|---|---|---------------|-----|
| Drawing Book, 60 leaves, demy 4to. | - | each | 1 6 |
| 24 leaves, royal 4to. | - | each | 1 3 |
| 24 leaves, demy 4to., common paper | - | each | 0 6 |
| Pencils, with very Thick Lead, BBB. | - | per half doz. | 2 0 |
| | - | ditto | 1 6 |
| Chalk, in Boxes of One Dozen Sticks, black, white, and red, | - | per box | 0 6 |
| assorted | - | each | 0 4 |
| Portcrayons for the Chalk | - | each | 4 0 |
| Black Board, 18 by 24 inches | - | each | 3 6 |
| 14 by 20 inches | - | | |

DRAWING MODELS.

A Box of Forms for constructing various Buildings, Gateways, Castles, Bridges, &c. The Buildings will be found large enough to be drawn from by a class at one time. A small Treatise on Drawing and Perspective accompanies the Models, price 2l. 5s. in a Box.

The following publications will be found useful in schools, although not issued under the authority of the Department. They may be obtained from Messrs. Chapman and Hall, or any bookseller.

- | | | |
|--|--|-------|
| | | s. d. |
| 1. Lineal Drawing Copies for the earliest instruction, comprising upwards of two hundred subjects, on twenty-four sheets, mounted on thick pasteboard, in a portfolio. | | |
| London:—Printed for Taylor and Walton, 28, Upper Gower-street, 1850. Published at | | 5 6 |
| 2. Rudimentary Art—Instruction for Artizans and others, and for Schools, prepared at the request of the Society of Arts, Manufactures, and Commerce. Outline from outline, or from the flat, by John Bell, Sculptor. | | |
| London:—Published by David Bogue, 86, Fleet-street. 1852. | | 3 0 |
| 3. Directions for introducing the first steps of Elementary Drawing in Schools and among Workmen. Prepared and published at the request of the Council of the Society of Arts. | | |
| London:—Chapman and Hall, 193, Picadilly. 1852. | | 4 6 |

- s. d.
4. Elements of Practical Geometry for Schools and Workmen. 1852. 1 6
 London:—Groombridge and Sons, 5, Paternoster-row.
5. Course of Drawing for Primary Schools, by Mr. John Brown, teacher of
 drawing in the Spitalfields School of Design, and in the Training
 Institution of the Congregational Board of Education.
 First Series.—Elementary Free-hand Drawing, part 1.
 London:—Ward and Co., 27, Paternoster-row. 6 0

1. Requisition to be supplied with examples and models must be made in the following form.

For the use of _____ school, in _____ boys
 in the county of _____ having _____ scholars, (_____ girls), who pay _____
 and _____ Institution, having _____ members paying _____
 [Or of _____ each.]
 I request to be furnished with _____ Collection of Examples, for which
 I am willing to pay £ _____ and I undertake that the same shall be kept and
 used in the above mentioned school, or institution.

Signature of Requisitionist.

Address _____ the _____ day of _____ 1853.

To the Secretary of the
 Department of Practical Art.

2. Ordered to be sent the _____ day of _____ 1853.
 3. Sent _____ day of _____ 1853.
 4. Letter of advice sent _____ day of _____ 1853.

DRAWING MASTERS.

A list of names for consideration for the position of Drawing Master, to be sent to the Secretary of the Department of Practical Art, by the 1st of January, 1853. The list should be in the form of a list of names, with the names of the candidates, and the names of the persons who have recommended them. The list should be sent to the Secretary of the Department of Practical Art, by the 1st of January, 1853.

The following regulations will be found useful in schools, and may be printed in the form of a list of names, with the names of the candidates, and the names of the persons who have recommended them. The list should be sent to the Secretary of the Department of Practical Art, by the 1st of January, 1853.

1. The Drawing Master should be a person of good character, and of good attainments in the art of drawing. He should be a member of the Society of Artists, and should be a member of the Society of Teachers of Drawing.

2. The Drawing Master should be a person of good character, and of good attainments in the art of drawing. He should be a member of the Society of Artists, and should be a member of the Society of Teachers of Drawing.

3. The Drawing Master should be a person of good character, and of good attainments in the art of drawing. He should be a member of the Society of Artists, and should be a member of the Society of Teachers of Drawing.

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